

FCBD AND
BEYOND

FREE COMIC BOOK DAY

MAY
2014

COMICS
TV/FILM
& MORE

PRICE
GUIDE

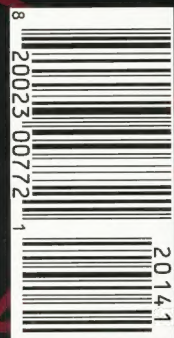
BLEEDING COOL

PROJECT
BLACK SKY
DARK HORSE

10 OF THE BEST
COMICS OF THE
21st CENTURY

V-WARS
IDW

PEANUTS
GARFIELD
KABOOM



WWW.BLEEDINGCOOL.COM

STORE STAMP

AMAZING SPIDER-MAN 2

BCM FCBD Introduction by Rich Johnston

Today is the very best day in comics. It is the day that you get some comic books for free. And for some that means completing their collection and continuing their love of all things comical, for others, it could be their very first picture book. Or the first one they actually own.

And that's who I'm talking to. Yes, all of you.

Hello, welcome, don't be shy, I won't bite. Not much anyway,

Now I know comics can seem a little daunting, there's so much to know and so many people who seem to know more than you, but I have a secret. They don't really know any more about what will be coming out in comics this year than you do, or certainly what will be good and what won't. But Bleeding Cool, both the magazine and the website, can clue you in to the coolest, funnest, hippest, cleverest, most wonderful comics out there.

Some, like today, will be free. Others will cost more than you'd be happy to pay on a pair of good shoes. But they will all be worth it. Let's see if we can help find you the comic book equivalent of something red, comfortable, and with killer lifts.

Come drink the Bleeding Cool Aid...

C o n t e n t s

002

**WELCOME TO
FREE COMIC BOOK DAY!**
by James Kuhoric

003

**TURN ANY KID INTO
A LIFELONG COMICS
FAN OVERNIGHT**
by Rich Johnston

006

**KABOOM! IT'S
FREE COMIC BOOK DAY!**
by Brandon Rucker

009

**AMAZING SPIDER-MAN 2:
DOUBTERS DEBUNKED**
by Brendon Connelly

013

**ON THE BEAUTIFUL,
NIGHTMARISH
BATTLEFIELDS
OF V-WARS**
by Abdulkareem Baba Aminu

016

**10 OF THE BEST COMICS
OF THE TWENTY-
FIRST CENTURY**
by Rich Johnston

019

**WHY DON'T CINEMAS
HAVE A VERSION OF FCBD?**
by Brendon Connelly

022

**FRED VAN LENTE
CASTS A BLACK
SKY OVER FCBD**
by Alex Wilson

027

**SPIDER-MAN'S
TEN MOST
AMAZING STORIES**
by Dan Wickline

031

PRICE GUIDE
for Collectors and Sellers

Bleeding Cool Online

Daily news and opinions about comics, TV, and film: bleedingcool.com
Contact: bleedingcool.com/contact
Forums: bleedingcool.com/forums

Bleeding Cool Staff

William Christensen: Publisher
Mark Seifert: Creative Director
Jim Kuhoric: Editor-In-Chief
Ariana Osborne: Lead Designer
David Marks: Director of Events
Richard Johnston: Head Writer
Brendon Connelly: Staff Writer
Dan Wickline, Brandon Rucker, Abdulkareem Baba Aminu, Alex Wilson: Contributing Writers

All images contained within are TM and ©2014 their respective owners. All rights reserved. Please direct editorial and retailer inquiries and contributions to Jim Kuhoric: jimkuhoric@bleedingcool.com. Inquiries regarding advertising in Bleeding Cool Magazine or Online should be directed to jimkuhoric@bleedingcool.com. Any statements made, expressed or implied, in Bleeding Cool Magazine are the opinions of columnists or persons being interviewed and do not represent the position of the publisher.
Printed in Canada.



Next Issue: See Inside Back Cover for Details!

Bleeding Cool Magazine
Free Comic Book Day 2014.

May 2014.
Published by Avatar Press, Inc. 515 N. Century Blvd.
Rantoul, IL 61866. ©2013 Avatar Press, Inc.

WELCOME TO FREE COMIC BOOK DAY!

by James Kuhoric

FREE COMIC BOOK - DAY -

**1st SATURDAY
IN MAY!**

May 3, 2014

www.freecomicbookday.com

Free Comic Book Day is kind of like Christmas. Children and adults wait for it all year long. It's a day to celebrate all things comic related and for those of us who have been lifelong comic book readers to share the hobby we love with new fans. Whether you are experiencing comics for the first time or are coming back to the pastime you loved as a kid, the publishers participating in the event have something that will captivate your imagination this year.

Free Comic Book Day is the perfect time to try something new. There's a plethora of different titles for you to sample and experience. Take your time, peruse the racks, and pick up a few books that you want to try out. There really is something for everyone from the darkest horror to the funniest comedy and from the most colorful superhero to the slice of life alternative indies, comics cover the full range of genres and interests. Whether you are an old school reader or someone who just came to the comic shop after watching *Amazing Spider-Man 2*, this is your chance to enjoy a world of wonderful creations. Look around you, there are

people discovering comics for the first time standing shoulder to shoulder with the most rabid of collectors. Everyone is on the same footing and partaking in the spectacle of the event.

Here at *Bleeding Cool Magazine* we try to share the very best of the hobby we love with our readers. In every issue we highlight the biggest projects, creators, and publishers so you know what books people are talking about. We do the research and speculating so you can get in on comic buying trends and profit from your collection. Every issue is full of stuff you can't find on the web and is all about having fun and loving comic book collecting.

Enjoy this free issue of *Bleeding Cool Magazine*, we made it just for you! And please take a moment to thank your local comic book retailer for supporting Free Comic Book Day and *Bleeding Cool Magazine*.

What are you waiting for? Get out there and grab some free comics!



TEN COMICS TO TURN ANY KID INTO A LIFELONG COMICS FAN OVERNIGHT

by Rich Johnston

There are plenty of comic books that kids can fall in love with. *Bone*, *Donald Duck*, *My Little Pony*, the list is endless. But many of them are insular, the young reader can obsess about that particular work, but not about the medium itself or how it might extend to other comics, other creators, and other ideas. These are a few that might excite the fresh soul into a lifelong obsession. So, tread carefully...

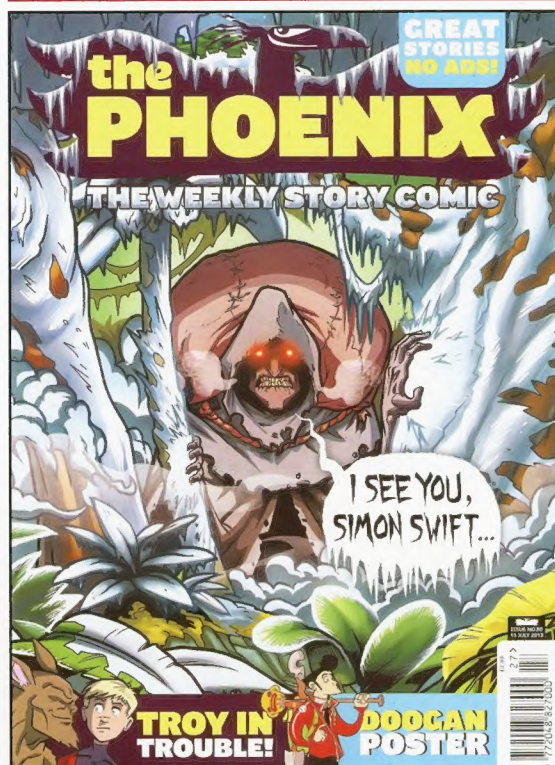
2000AD: BY VARIOUS



This year, America is discovering the Weekly comic again. Some never lost it. *2000AD*, publishing since the late seventies, as an anthology of action science fiction stories that can enrapture and engage the young mind. Simon Pegg was never the same afterwards. It always has a lead, the neo-fascist Judge Dredd policing cities of the future, but the range of other strips every

week is vast. It's also where the comic stars of the future get to cut their teeth. There's a Free Comic Book Day version available where you picked up this magazine.

PHOENIX WEEKLY: BY VARIOUS



A greater diversity of strips and audience than *2000AD*, *Phoenix Weekly* has comedy, action adventure, and a more classic approach to comic book entertainment. Every child is guaranteed to love one of the strips and in time will end up falling in love with the rest of them. Pirates, aliens, and children who just want to be loved, *Phoenix* is possibly the comic that any adult would have wished to read when they were a young child.

X-MEN: BY VARIOUS

You have to pick your era, but the 1980s era of *X-Men* written by Chris Claremont is considered like crack, one bite and you are hooked. Insanely complex and multi-layered, rather than putting off the young mid, they intrigue it and make them



want to read more. And more. And more. Currently the comic *All New X-Men* written by Brian Bendis seems like a return to this tone, and the recent Grant Morrison written run wasn't bad either. Chris Claremont has also returned to

the new Nightcrawler comic, but when it comes down to it, you need Hellfire Club, time travel, Brood, Rachel, Nimrod, Juggernaut, James Jaspers, Captain Britain, and Australia...

ATOMIC ROBO: BY BRIAN CLEVINGER AND SCOTT WEGENER

Atomic Robo is an utter ingenious combination of a robotic superhero trying to find his way in the world, amongst armed forces trying to make it a better place to



live. The best of pulp adventure combined with a very knowing attitude, all wrapped up in a cartoony style that never lets you forget how real it all is, through incredible attention to detail. It's very funny, often silly, and repeatedly dramatic. And you can get a Free Comic Book Day version where you picked up this magazine. In fact there has been for years. Some of the best *Atomic Robo* comics have been free.

BATMAN: BY SCOTT SNYDER AND GREG CAPULLO



It feels like we are in a Golden Age with the current run on the *Batman* title from DC Comics. Yes, it's violent. Yes it pushes past PG a fair few times. But it is very, very cool, if you are of a certain age. From a city with killer assassins as it's fairytale, to a man playing at Peter Pan with his own disembodied face, not all parents should approve of it, but that's probably another reason why it's such a good comic book right now.

ADVENTURE TIME: BY VARIOUS

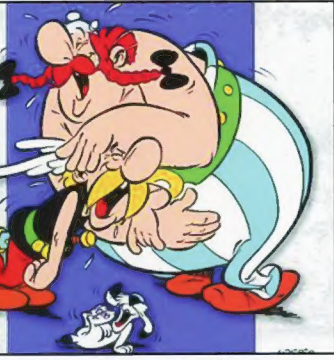
As with many publishers, Boom! could have farmed out the licensing of this title to any old comic book creator. But, as well as using writers and artists who had worked on the incredibly popular TV series, they looked further afield to find the indie of indie comic creators, the webbiest of webcomic artists, and took people with obscure fanbases into



mainstream culture, where they seemed to fit wonderfully. All while preserving the madcap antics of the original animation.

ASTERIX: BY GOSCINNY AND UDERZO

Some people will swear by *Tintin*, but they are wrong, it's just too creepy. *Asterix*



however is the most amazing romp through a very spurious history – though it's amazing how much they get right. But the stories of a bunch of ancient

Frenchmen holding out against the Roman Empire should appeal to Tea Party parents as much as their children, even if the volume *Obelix And Co* delivers one of the finest criticisms of capitalism outside of *Das Kapital*. Great jokes, violent slapstick, and a true familial feeling, as Astrix and Obelix travel the globe but always return home to their village.

JOURNEY INTO MYSTERY: BY KIERON GILLEN AND INITIALLY WITH DOUG BRAITHWAITE

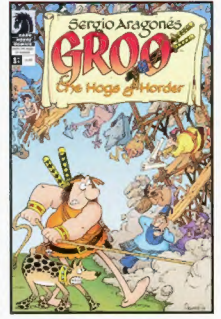


This series of stories began as a way to move from one crossover event to another. It ended up being a tragic story about a boy, his dog, and his girl. That the boy is Loki, the dog is from Hell, and the girl is the handmaiden to god-

dess Hela, doesn't stop the story for being affecting. At the conclusion of that story, Loki moves on to play with the young superheroes, as much as he did his fellow gods and goddesses.

GROO THE WANDERER: BY SERGIO ARAGONES AND MARK EVANIER

Close to *Asterix*, but American-born (even though Sergio is Spanish/Mexican), *Groo* is ostensibly a parody of *Conan The Wanderer*, but plays the idiot savant, his actions destroying all those around him, save for himself, his dog, and some lucky friends. Cutting a swath across a fantasy landscape, used and abused by many, Groo always succeeds despite himself and everyone else fails, all while parodying the emerging glimmers of civilisation.



SUPER DINOSAUR: BY ROBERT KIRKMAN AND JASON HOWARD



It comes down to this: a Tyrannosaurus Rex who controls his super robot suit with his little arms, so that he can have big humanoid-style arms. It is an utterly mesmerising book that melds the appeal for dinosaurs and robots together and then surrounds it with a cast of scientists and bad guys. There's more to it than that, but not too much...

KABOOM! IT'S FREE COMIC BOOK DAY!

by Brandon Rucker



ics coming up, we get a chance courtesy of Free Comic Book Day to sample the best of the KaBOOM! best.

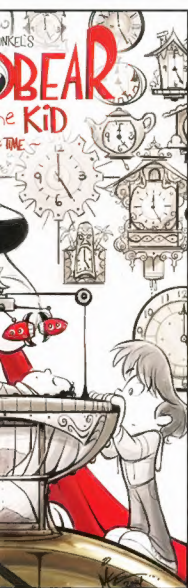
The *KaBOOM! Summer Blast* is a ground zero look into the exciting comics on their way to us for this summer. Premiering in this issue is a preview of the *Steven Universe*, written by the show's creator Rebecca Sugar and drawn by Lamar Abrams. This new series is another perfect fit for the all-ages program KaBOOM! is known for. In a world where the universe is protected from evil by magical gem-wielding female warriors, an odd but loveable boy, Steven, inherits a magical gem from his mother and ends up joining the all-girl squad. And their adventures together are as wacky and zany as Steven himself, exhibiting some of the trademark uniqueness that Cartoon Network has captured with their newest properties. This new series has the distinct honor of being the first Cartoon Network show created by a woman and it is the perfect addition alongside two of KaBOOM!'s biggest stars: *Adventure Time* and *Regular Show*.

Finn and Jake join Rigby and Mordecai in this year's *FCBD Blast*. We are treated to a snippet from the *Adventure Time* comic, written by Ryan North and illustrated by Jim Rugg; and *Regular Show*, written by KC Green and illustrated by Allison Strejlau, alongside a host of other fun properties. The all-star line-up doesn't stop with the television properties but also includes a clip of *Herobear and the Kid: Saving Time*. Written and illustrated by Mike Kunkel, this is the new *Herobear* series that launches in April ahead of Free Comic Book Day. The *KaBOOM! Summer Blast* package would be incomplete

What time is it? It's Free Comic Book Day time! And once again, BOOM! Studios—via its all-ages imprint, KaBOOM!—is delivering a double dose of kids comics that introduce the worlds of the *Steven Universe*, *Herobear and the Kid*, *Regular Show*, and *Adventure Time* to audiences young and old. KaBOOM! has made a name for itself by finding the coolest all-ages comic properties and putting innovative creative teams on them. The result has been something magical with comics that appeal not

only to kids but also to their parents. With so many cutting-edge kids com-





without such timeless classic properties as Jim Davis' *Garfield* and the late great Charles M. Schulz's *Peanuts*, both of which get their own little feature as well. An extra dose of exciting news is that this year's edition will also feature a sneak peek of a new comic series that, as of this writing, BOOM! has yet to announce. Trust me, if I already had the full inside scoop I'd blab it right here. However, the people over at BOOM! have assured me that by the time you're reading this the great reveal will have been announced.

"Free Comic Book Day is such an immense opportunity to reach readers who don't normally venture into comic book shops, so we wanted to make sure the *KaBOOM! Summer Blast* contained material that is accessible for everyone," said BOOM! Studios Marketing Manager Mel Caylo. "With all of the recognizable properties contained in the issue, I think we did just that."

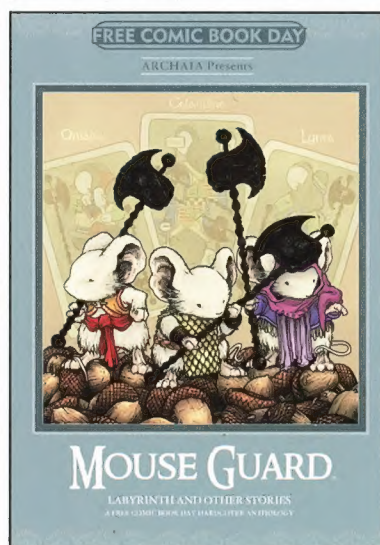
In 2012, BOOM! Studios imprint Archaia put out a highly sought after hardcover for FCBD. Now, two years later, they're doing it again with the



Archaia 2014 Free Comic Book Day Hardcover Anthology. This beautiful hardcover preview is chock fulla goodness with an original *Mouse Guard* short story written and illustrated by David Petersen; an original Jim Henson's *Labyrinth* short story written by Adam Smith and illustrated by Kyla Vanderklugt; an original *Rust* short story written and illustrated by Royden Lepp; an original *Bolivar* short story written and illustrated by Sean Rubin (I am told that the original graphic novel will be released later this year or early next year); an original *An Aurora Grimeon Story: Will O' the Wisp* short story written by Tom Hammock and illustrated by Megan Hutchison (you may have seen the original graphic novel that was released this

past January); and finally, there's a new *Farscape* short story written and illustrated by Ramón Pérez. It should be noted that after BOOM! publishes the long-awaited *Farscape Vol.7* collection later this year, the Archaia imprint will take over publishing new *Farscape* stories.

When asked what his original short story is about, Petersen said, "The story is framed by a character from the regular *Mouse Guard* series—in this case, Rand—as a child-mouse being told a fairy tale. This fairy tale not only goes on to help shape who Rand becomes as an adult Guard mouse, but also reveals more backstory about the legend of the mythic hero, The Black Axe. It's a story about being who you are deep down and not trying to conform into





doing what doesn't come naturally to you."

"This is my fifth FCBD story with Archaia and it means a lot to be a part of the family of all-ages titles included in their FCBD release every year," Petersen remarked. "I think one of the main reaches of FCBD is to get new readership, not just from within the comic community, but largely from people who never read a comic before. With the book being a hardcover this year, I think it helps ease their uncertainty about comics and allows them to see they are packaged the same way other stories are: in book format."

Rust creator Royden Lepp added, "Archaia pulls no punches on Free Comic Book Day. Being a part of their historical free hard covers is an honor. I get to share pages with some of the greatest creators in comics today, and I get to share *Rust* with thousands of new fans. Archaia's involvement in FCBD shows how connected they are to the market. They know that events like these are what create new fans and remind existing fans that they're still in the business of bringing whole new worlds and stories to life."

Recently it was announced that BOOM!

retailers an opportunity to recognize the vendors, titles, and products that have been instrumental in helping their businesses grow over the past year," Diamond also bestowed the publisher with the 2013 Best All-Ages Comic award for their *Adventure Time* comic. The all-ages humor series has been a critical darling since its first issue was released, so the honor is well-deserved.

BOOM! has always been known as a great source of cult-favorite licensed properties and has increasingly become a source of creator-owned works such as Mike Carey's *Suicide Risk* and Paul Jenkins' *Deathmatch* (just to name a two). BOOM! has certainly proven itself to be a publisher to keep an eye on.



Studios was presented with the Diamond Comic Distributors' Gem Award for Best Comic Book Publisher Under 4% Market Share of 2013. According to Diamond President and CEO Steve Geppi, the award was established "to give comic

AMAZING SPIDER-MAN 2: DOUBTERS DEBUNKED

by Brendon Connelly



It seems to be the internet's prerogative to worry about the finer points of geek culture. It's doing a very good job of it, too. But please, let me make it the business of this old fashioned print magazine, at least for a page or three, to hold back the tide a little.

I know that a lot of folk are concerned about Sony's upcoming sequel, *The Amazing Spider-Man 2*. It's great, of course, that they're so invested. Indeed, I'm not at all convinced that any one member of the pack who are voicing their caution, skepticism, or even cynicism in respect of the film are going to skip it. These people clearly love Spider-Man.

I love Spider-Man, too. Indeed, I love *Spider-Man 2*. It was only after Sam Raimi's second film that the character really became special to me. But... more on that later. First, let me explain what I want to do here.

I'm going to arrange the rest of this article into a series of small arguments. I've taken a series of the most-voiced doubts about *The Amazing Spider-Man 2* and I'll set about disassembling them.

Let's start with a perennial complaint about superhero movies, a bona fide classic of negativity and pre-emptive naysaying.

"There are just too many villains"

So far, we know that Jamie Foxx is playing Max Dillon, the electrician who becomes Electro and that Dane DeHaan is playing Harry Osborn who takes to the skies as some version of the Goblin. The film apparently opens with a sequence featuring Paul Giamatti as Aleksei Sytsevich in a robotic Rhino suit.

Norman Osborn is in the picture too, but whether or not he takes on more than a handful of scenes let alone some green, pointy-eared alias is still under wraps. And there's a lot of supposition that Felicity Jones character will be revealed to be The Black Cat.

So, in the worst case scenario, that little lot adds up five villains. One less than in the touted, highly anticipated Sinister Six film, so I refuse to believe this just comes down to numbers.





Could this not be a storyline that could support six such larger than life characters? I don't see why not. And films like *Seven Samurai* and *The Dirty Dozen*, to name just two blindingly obvious examples, seem to suggest that audiences can keep up with films absolutely stacked with named players.

And if characters end up seeming superfluous or meaningless, that's going to have less to do with the number of speaking parts but the particular execution of those specific roles. Dear doubters, please stop counting heads and using that against the movie. It's a gross over simplification at the very best.

"They're changing things up from the comics"

I feel like I could answer this dispute in a single word: So? So what? Why does that matter at all?

There's a simple way of testing this. Make a list of comic book movies. Now order them in terms of fidelity. Something like *300* or *Sin City* is likely to come out top, *Persepolis* and *Watchmen* coming nearby, and way off the bottom of the scale, something like *American Splendor* and *The Mask*. Order these same movies into order of quality and be honest with yourself - are the two lists faithfully in the same order?

We don't know why or how Webb and company have deviated from Spider-Man comic book lore, but until we find out, we don't know how well it has worked or not. The fact that they've changed things, though, shows an intention to create something that works. Trust me, they're not just mixing stuff around for the sake of it, they're working towards some end or another.

"The CGI doesn't look great"

Some of the CG imagery in the trailer for *Amazing Spider-Man 2* is a little less than spectacular. There's a real problem with Spider-Man's design on this front, as the red and blue suit can suddenly look rather over-stylised, if not a little cartoony, when moving in certain ways, blurred in certain ways, or subjected to certain lighting.

But we've already thought about the 'fear of change' meltdown that follows alterations to the comic. Can you imagine the mushroom cloud that would swallow us all if Spider-Man was given a radical redesign



to make him more CG-friendly?

Anyway, there's another more important argument to make here, a far more fundamental one. Normally, folk will cry out about films being too driven by their FX. Well, if one side of the coin says that great FX don't make a film great, then flip that coin and you end up saying that poor FX don't make a film poor.

"*The Amazing Spider-Man* didn't live up to expectations"

While *The Amazing Spider-Man* was first coming together, everything looked so promising. Marc Webb's first film, *[500] Days of Summer* had shown a smart and funny but tender take on relationships that suggested he had a strong sense of what young people in love could really be like, something would be useful for telling the story of Peter Parker. Andrew Garfield and Emma Stone are definitely amongst the most exciting and capable actors of their generation and you could safely say the same about Sally Field and Martin Sheen in theirs. And I could go on, listing the other contributors that gave me not just hope but enthusiasm for the film.

Now, I liked it enough that I have a copy here on Blu-ray and I've watched it a couple of times over. Some late production changes were made, story threads cut short, and that impacts the overall movie.

But these changes are actually



symptomatic of good things for the sequel. Indeed, they were made for the good of future films. Sony wanted to create a bigger picture, an over-arching story that would reach beyond *The Amazing Spider-Man* and, as we've now learned, into as many as three direct sequels and Sinister Six and Venom spin-offs. This took some retooling. To hear the story the way I've been told it, the first film essentially took one for the team.

All of the good things from the first film remain, principally that wonderful cast, and lots of new things have been introduced too. I see no reason to assume that *The Amazing Spider-Man* set the pace for the sequel.

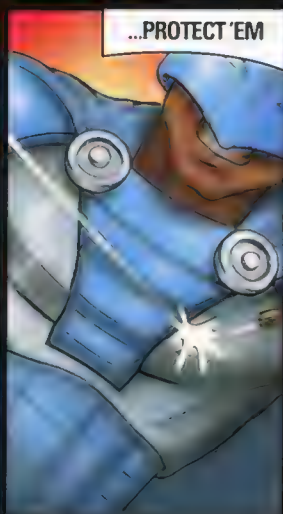
Now, why spend time before then doubting the movie when you know, like me, you'll be in line to see it and enjoy the Wall Crawler's antics on the big screen this weekend?



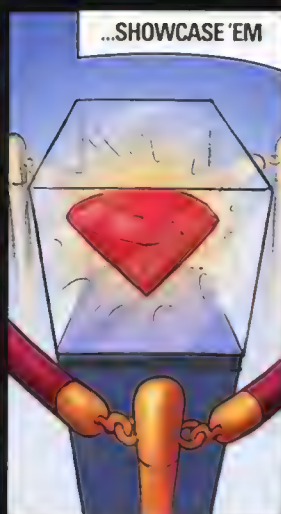
To build the best collection...



...GRADE 'EM



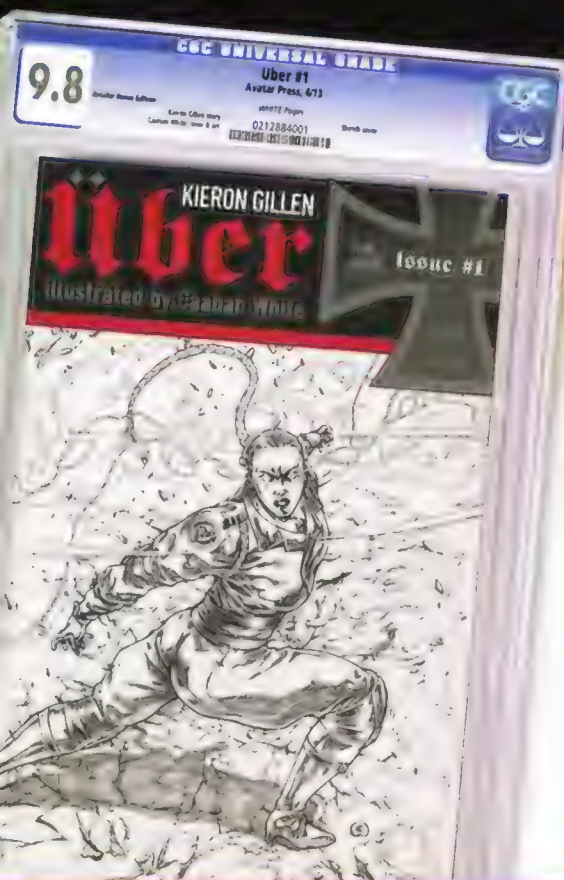
...PROTECT 'EM



...SHOWCASE 'EM



...TRACK 'EM



GET CGC'd

CGC's professional certification gives you all the tools you need to build a complete, world-class collection. Our distinctive holder and label are the symbol of precise and accurate grading and state-of-the-art protection.

Unique online resources allow you to interact with collectors throughout the hobby. You can showcase your sets in the CGC Comics Registry and compete for Registry awards. And you can track the rarity of all CGC-certified comics in the CGC Census Report, the most important comic book population database there is.

To learn more, visit
www.CGCcomics.com/build

ON THE BEAUTIFUL, NIGHTMARISH BATTLEFIELDS OF V-WARS

by Abdulkareem Baba Aminu

What happens when the author of a critically acclaimed anthology is jammed with the publisher of some of the most coveted comic book titles? *Bleeding Cool* discovered why *V-Wars* may be IDW's next big thing.



"Every culture has its own stories of night creatures. What if they're based on fact? Now, the nightmare creatures are returning. And they are hungry." That's the basic premise of *V-Wars*, a series of stories set in a deliciously nightmarish world created by New York Times bestselling author Jonathan Maberry and fleshed out – pun unintended – by a hand-picked team of writers. The book's increasing popularity also made the comic book industry take notice. IDW, to be exact, with the publisher feverishly working on a series based on the first book in the series.

Bleeding Cool spoke to David Hedgecock, IDW's Managing Editor and he said while there were a number of reasons that influenced the decision to bring *V-Wars* into the world of comics, it was clear that the concept was something special. "I think a

lot of what made [the *V-Wars*] novel special came from the hard-working people that put the book together, including Maberry himself," he said, adding that continuing the relationship between IDW and the writer simply made sense.

In the *V-Wars* comic, Maberry's two POV characters are a reporter, Yuki Nitobe, and a folklore professor, Luther Swann. "I share a bit of personal connection with each," he tells *Bleeding Cool*. The author, who loves investigative reporting, was trained as a reporter and although didn't write for newspapers, he's penned over 1200 feature articles for magazines. On the main characters in the comic, he says he relates more to Nitobe, who is trying to stay relevant, balancing actual journalistic procedure with a bit of muck-racking. "She starts off as a bit of a hard-ass, but the *V-Wars* comic explores the dynamics of her changing worldview."

Maberry also talks about Luther Swann, a professor of folklore who he describes as a gentle, intellectual bleeding-heart liberal. "We share some of the same politics," Maberry says, "Though he is far more optimistic about humanity than I am." Luther, according to Maberry, is also the "Yoda" of the story, in that he's the one who really knows all the stuff, folkloric and historical versions of vampires. "He knows how dangerous they are, but he's conflicted because these are real people facing what is, to him, a medical crisis. As well as an ethical one," Maberry beams.

Maberry's biggest influences as a writer include Ray Bradbury and Richard Matheson. "I had the great good fortune to meet them several times as a young teen. I had many chances to talk with them and get advice about writing." Bradbury, Maberry says, instilled in him a sense of wonder. "He encouraged me to look for the magic in everything, and damn if it isn't there. You just need to look for it with the eyes of a child, no matter how old you are." And from Matheson,

he got his love of weird science. "His novel, *I am Legend*, is a landmark book that combines horror with hard science. I believe it's the first time that's ever been done. Most of my novels use hard science as the framework for horror or horrific thrillers. Many of my comics, too. And if *V-Wars* has a 'godfather', it's Matheson."

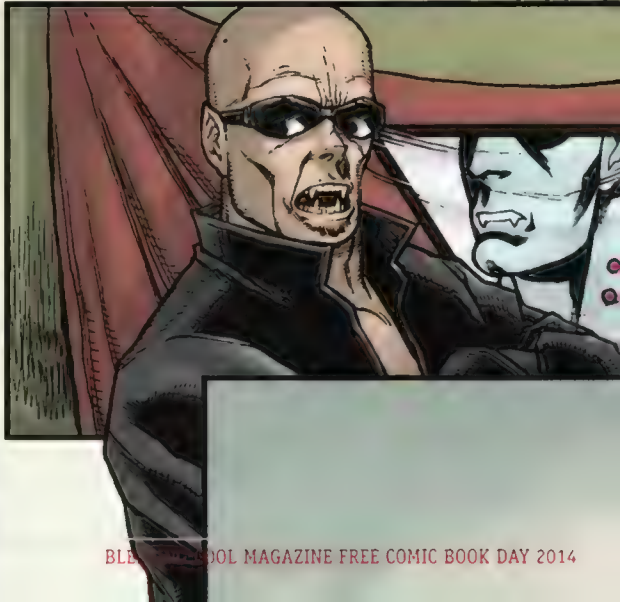
So, what does the future hold for *V-Wars*? Maberry obliged: "I'm wrapping up the editing of the second prose anthology, *V-Wars: Blood and Fire*, which has powerful stories by my front-line reporters and it coincides with the comic. I've already written half of the first arc of the comic and we're taking some crazy risks. It's horror, science-fiction, politics and a morality play all at the same time."

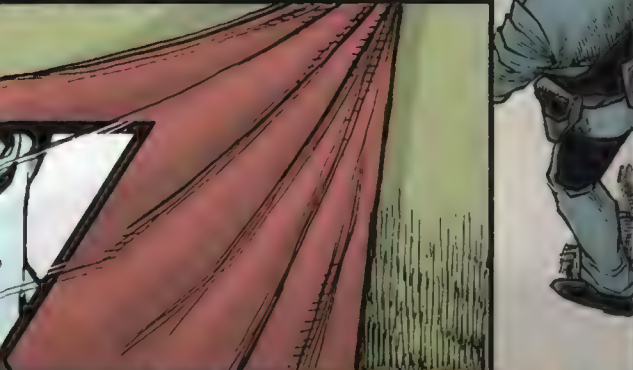
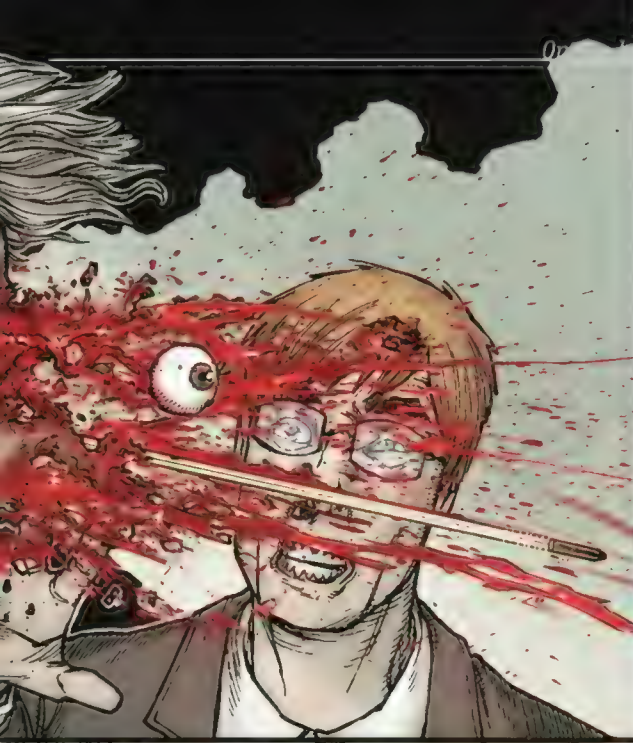
Maberry, a self-confessed social media junkie also says he'll be pimping *V-Wars* at comic book stores and cons. But one would ask: What makes the stories in *V-Wars* different from the pack available in comics, novels, and movies today? Hedgecock offered: "Good comics wear their hearts on their sleeves and you can almost see the blood, sweat, tears, and joy pouring off every page."

Hedgecock spoke on the creative process employed in making the *V-Wars* comic book, which he described as a fairly standard work flow. "I do my best to keep everyone involved at every stage of production," he says, adding that it's rare that he has to do anything resembling actual editing because the team is very professional.

Bleeding Cool got an exclusive look at the art for the comic at various stages, and it appears Alan Robinson and Jay Fotos are doing the most stellar work of their careers. "The art by Alan [Robinson] is perfect, plus we have killer covers by Ryan Browne and Kevin Eastman," Maberry excitedly revealed.

With pop culture phenomena like





The Walking Dead and the success of 2013's *World War Z* movie, a Hollywood deal can't be too far away. IDW recently launched an entertainment division and V-Wars is being actively discussed for a variety of different media exploitations, from games to film and all things in between. "But it's important to note that the comic is the driving force behind all these things," said Hedgecock, pointing out that the bible for the entire V-Wars universe is being built right there. "This comic is the ground floor, rock-solid foundation that all things will build from. As you know, there is no better storytelling medium than the comic book form," Hedgecock added.

V-Wars tells stories in a reportorial format and Maberry personally chooses writers he knows very well (he calls them his 'frontline reporters'), like he did for the prose anthology, *V-Wars: Blood and Fire*. "When editing an anthology I never go for open submissions, but instead prefer to pick writers whose twists of mind fit with my vision for the book," he said. So far, his collaborators include Kevin J. Anderson, Scott Sigler, Larry Correia, Joe McKinney, Weston Ochse, Yvonne Navarro, Nancy Holder, and James A. Moore.

Hedgecock feels *V-Wars* has got a special kind of 'lightning in a bottle' quality, with a chance to be great. With what we've seen so far, it would appear he's (un)dead right, pun intended.



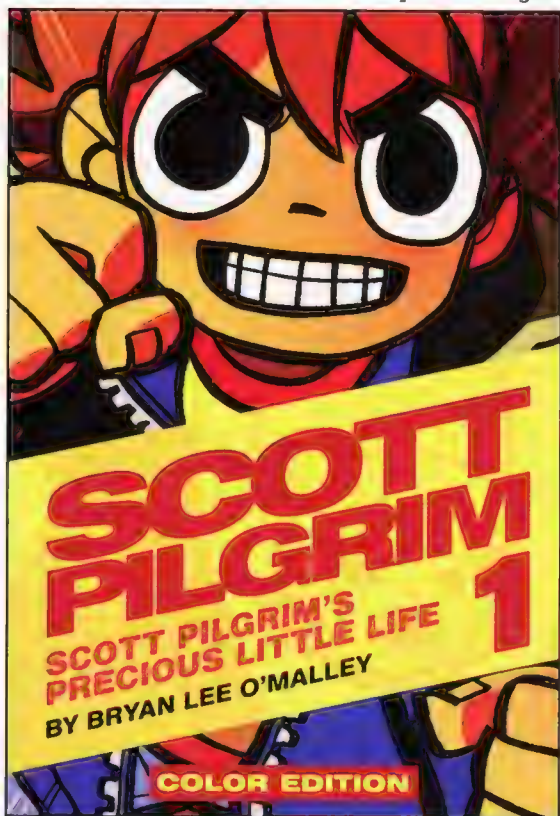
TEN OF THE BEST COMICS OF THE TWENTY-FIRST CENTURY

by Rich Johnston

We're fourteen years in. And already we've had comics better than almost everything published in the twentieth century. These aren't your grandfather's comics. Or your father's comics for that matter. They may possibly be those of your older, rather annoying sister, though. Steal them from her room when she's not looking.

SCOTT PILGRIM: BY BRYAN O'MALLEY

This is the breakout sleeper comic that took failure and made it epic. It began



selling numbers that, today, would have seen it cancelled before the first issue was even published, and ended up with a flop of a blockbuster movie. But, in doing so, created millions of fans of the character and the comics, propelling it permanently it seemed onto the New York Times Bestseller List, and transforming the concept of "Black

And White Indie Filth" from telling mundane stories about humdrum youthful angst into something that commented on culture and pop culture as gaming and music were integrated into the narrative reality, and yielding to greater and greater experimentation. Also, see *Phonogram: The Singles Club*.

PROMETHEA: BY ALAN MOORE AND JH WILLIAMS III



It may have begun in 1999, but that was just a feint. *Promethea* tricked readers into believing they were to get a take on Wonder Woman, and instead were delivered a grimoire, a magical textbook in which Alan Moore basically told everyone how he does it. JH Williams III challenged him to make every page a double page spread, which he did, creating memorable scenes using Möbius strips and scrabble pieces, laid across the two pages. The finale even brought in characters from across the America's Best Comics line. Also see *Batwoman*.



BUILDING STORIES: BY CHRIS WARE

Not so much a comic, more an overwhelming experience. A box that contains an oversized graphic novel that spills out into all sorts of ephemera, smaller comics,

newspapers, and items that all link together, it expanded exactly what a comic could be and still be a major commercial success, over what is basically a mundane story about the details of life and architecture. If there's a comic fan without this on the top of their bookshelf... well, buy them one. They'll be delighted. Also see *Black Dossier*.

ALL STAR SUPERMAN: BY GRANT MORRISON AND FRANK QUITELY



A poem written and delivered to the fictional Superman, this is considered by many the one, essential, Superman comic for the ages. Trawling through the Silver Age for story tropes, Lois Lane becoming a Superwoman, Lex Luthor fighting Superman in the sun, it was an impressive tour de force for the character, and one that many had given up on. A clear inspiration for parts of the *Man Of Steel* film – though sadly nothing like enough. These are magic and wonder and comics. Also see *Top 10*.

ASTERIOS POLYP: BY DAVID MAZZUCHELLI



This is a comic about a professor and architect living in New York who suffers the assault of the gods when his apartment is flattened by a lightning bolt. So Asterios gets out of the city and

becomes a garage mechanic, as his life story is told with competing narrators. The great classic stories of the gods, retold, both *Homer's Odyssey* and the roots of philosophy, flailing out across the different styles and the perfect mastering of pen and design across the page. Also see *Golem's Mighty Swing*.

ALICE IN SUNDERLAND: BY BRYAN TALBOT



This is the launch of Talbot as a Renaissance Man of comics. Centring on the thesis that Cambridge has less hold to Lewis Carroll's *Alice In Wonderland* and *Alice Through The Looking Glass*, than the Northern

English city of Sunderland, he takes this and runs with it, expanding on the stories of Alice, the history of British Music Hall, the history of comic books, the history of Sunderland, and anything else he happens to come across in this riotous journey in so many, many different styles. Also see *Dotter Of Her Father's Eyes*.

PERSEPOLIS: BY MARJANE SATRAPI



There have been political news reporting comics, and many autobiographical comics, but none came together quite as well as this comic, telling the story of a young girl born to secular middle class in Iran and suffering the changes in that country, escaping, but always being drawn back. Heavily critical of the country, it also celebrates its people

with incredible veritas. The kind of comic that can change the way a person sees the world, through one woman's story. Also see *Safe Area Gorazde*.

FUN HOME: BY ALISON BECHDEL

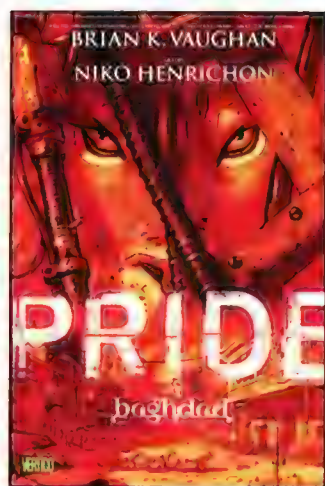


An autobiographical account of her life with her father, a young girl working out she is a lesbian, in the confines of a funeral parlour – life, literature, and death explored simultaneously, as well as seen in the light of her own father's closeted homosexuality and probably suicide. The same spindly line of each line on each letter illustrates a very cartoony style that is tied to photo-reference. A heart-breaking tome, it inspires as much as it innovates. Also see *Stitches*.

PRIDE OF BAGHDAD: BY BRIAN K VAUGHAN AND NIKO HENRICHON

This graphic novel ripped the news bite of four lions lost in the warzone of Baghdad, escaped from the zoo during

the Iraq War, and gave them a story. One of heartbreak and hope, one of fighting the crushing machine, one that prized life, doing whatever it could to survive and finding moments of beauty in the fullness of despair. A very beautiful comic book that sees humanity's loss and these far more noble creatures at a loss to explain, let alone master, their new reality. But they damn well try. Also see *We3*.



CEREBUS: LATTER DAYS: BY DAVE SIM

There are some that see the best work on this comic in the seventies, eighties,



or nineties. But for me, the pinnacle is the final book, *Latter Days*, in which we begin with the titular character as a shepherd waiting to die, being tortured by the Three Stooges, discovering the

Preacher-parody comic *Rabbi*, a successful war against the feminist oppressors, and a final reworking and rewriting of the story of Creation as a battle between male and female God. That it is incredibly problematic on a feminist level, doesn't stop it from being an incredible piece of comics work that delivers dazzling leaps in comics storytelling that have not been matched in any other medium, with an unparalleled mastery of the comics page. And it's unlikely to be beaten any time soon. Also see *Holy Terror*.

WHY DON'T CINEMAS HAVE A VERSION OF FCBD?

by **Brendon Connelly**

1996 was the one hundredth year of people paying for movies and so, on June 2nd, the UK celebrated its first National Cinema Day. For 24 hours, every screening across the country was priced at just £1. For context I can tell you that, at this time, my local Odeon was charging something like £6 for the typical adult ticket. I spent half of National Cinema Day with Rich Johnston, we saw early screenings of *Grosse Pointe Blank* and *Beautiful Girls* and enjoyed them both.

The next year, there was another National Cinema Day. There weren't so many special previews and I don't think every screening was priced at £1, but some cinemas still made a real effort.

In 1998, they repeated the trick again. I remember that there were interviews and articles padded with PR talk about how National Cinema Day was a roaring success and even becoming an institution. But it

was really all just blather because that was it for National Cinema Day and it has never happened again. But why not?

Maybe it's because there was a significant increase in cinema attendance from '96 through to 2002. It could be that simple. If National Cinema Day was devised to boost a stalled industry, a sudden rush of patronage would dial down the imperative. Maybe the industry became complacent. But since the last National Cinema Day in 1998, a lot has changed for cinema around the world. Indeed, many facets of the industry are now unrecognisable.

Online piracy and the availability of illegal streams has definitely had some impact, even if it has proven impossible to measure precisely how much. And even if you want to stay legal, the wait for a pristine Blu-ray is now just a few weeks long.

Smaller cinemas chains have taken to supplementing their programs with premium-priced sessions of filmed theatre, often broadcast live. Novelty screenings have become a standard, with everything from Secret Cinema and their touring pre-show



theatrics to The Prince Charles' never ending avalanche of Singalong and Quotealong screenings, all there to provide something besides the simple pleasures of a good film, well presented. Cinema owners are looking, desperately, for alternative attractions.

But it's important that smaller movies often fare dismally on their theatrical release. Many distributors all but embrace the inevitable losses of a big screen engagement, using a short, narrow run in big city cinemas only as a loss-leader promotion for the imminent VOD, DVD, or Blu-ray release, or a way to satisfy a clause in their contracts, a promise to put the film in cinemas. This approach strikes me as a somewhat defeatist strategy.

If the smaller distributors want to stay in the business of releasing their movies onto cinema screens, I think it's long past time that they do something about it. The path we're on will leave us with a constant stream of mega-budget, high-concept confections in our cinemas and nothing else. And by nothing else, I mean nothing: No Coen Bros. No Alexander Payne. Darren Aronofsky would certainly have a hard

time too. Imagine a world where nothing in cinemas has a marketing budget under \$50 million. It's a few years off, but this gradual transformation has been happening, slowly but unimpeded, for years now.

I see parallels with comic book business. Free Comic Book Day undoubtedly helps smaller publishers bring attention to riskier or just less-known fare. I'm sure that Marvel and DC make the most of the opportunity too, but they don't have so much to gain and, arguably, the initiative is far less important to them. At the same time, Free Comic Book Day brings people into comic book shops where they can buy things on paper, and not just shuffle around on Comixology or Marvel Unlimited.

So what could the movie business learn from Free Comic Book Day? An awful lot, I think. And if they put it all into action, it might just rewire the industry completely.

Consistency is the first thing. Free Comic Book Day has been running for twelve years now, and takes place dependably at the start of May. The UK's National Cinema Day quit too early. Another couple of years and the idea might just have taken root.



Then there's a sense of occasion. Cinemas have the internet to call on now, and a new Cinema Day would undoubtedly create tidal waves of buzz on social media and blogs. I know that I'd certainly throw my shoulder into it, and I don't know why my peers wouldn't join in.

Exclusivity will be important too. A few years back, 20th Century Fox decided to preview *Avatar* with a special, 17-minute promotion. They gave away tickets online and people fought to make bookings and to get in to screenings all around the world. Disney soon did something similar for *Tron: Legacy*. Then significant chunks of *The Dark Knight Rises* and *Star Trek Into Darkness* were portioned off for IMAX-only previews.

So compare all of this to the barrage of previews and early-look material that gets screened at Comic Con or D23 and the fuss that causes. Distributors and studios certainly know the value in dangling some bait. So could they ever be convinced to use their way with marketing material to build a new Cinema Day? I think it sounds like a wonderful notion.

Imagine this: a cheap, all-day ticket

to a series of preview sessions at your local cinema. Maybe the day can end with a full movie or two. We really don't need to stick to the Comic Con genres, either. There's no reason that a scene from the next, star-vehicle romantic comedy can't come between a horror clip and a superhero smack down.

Here's my tip: Keep things mixed up and pacy and make sure there's something for everybody. And with the right material the studios and distributors could find an excited audience ready to run off and shout from the rooftops about what they've seen. And they'll keep shouting about it all the way until the films themselves are released, I'm sure. As for the cinemas themselves, I imagine the rush on popcorn and soda that will inevitably follow should more than make this worth their while.

And the best bit of my Cinema Day dream? That in cities around the world, a whole audience would get together, pack out the cinema for a full day of fun, and every one of them get excited about it. It's something to remind audiences of how big of an event just going to the cinema can and should be.



FRED VAN LENTE CASTS A BLACK SKY OVER FCBD

by Alex Wilson

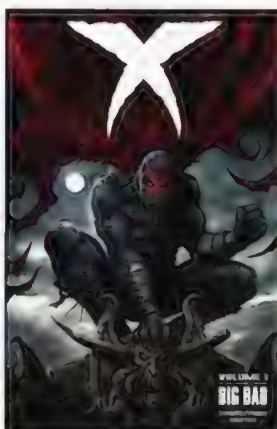


Free Comic Book Day stands as a beacon to comic book fans around the country, almost existing as a nation wide free convention. Every year publishers create fresh offerings to comic book shops that give the books out to children and fans alike. Originally inceptioned to promote child literacy, the day now acts as a preview for books to

come from big and small publishers alike as they give back to the fans who support them. Dark Horse has a long tradition with Free Comic Book Day of producing popular titles that appeal to the wide range of fans frequenting shops on this momentous day. This year they present *Avatar: The Last Air Bender*, based on the Nickelodeon show with the same name along with the long mysterious series *Project Black Sky*.

Avatar: The Last Air Bender transcends a niche fan base and has found love among the young and adult alike. I remember watching this show in my late teens, feeling a bit foolish for watching Nickelodeon as all teenagers do when consuming media they feel below them, and now I stand in my early twenties, hooked on *Legend of Korra*. Dark Horse has taken the amazing story of Aang and the rest of his crew, continuing it past the end of the television program to give fans more stories, more lore, more magic, and closure to story lines left open, most notably the mother of the fire bender Zuko. Dark Horse shows off its softer side with this book, putting out something for kids, even those who have grown up, to enjoy.

The second Free Comic Book Day title is *Project Black Sky*, a title that brings together the Dark Horse universe, combining the stories of Captain Midnight and Brain Boy, two seemingly opposite characters, a World War 2 soldier (Captain Midnight) and snarky teenager (Brain Boy), to defend Las



Vegas against destruction from Ape X, a weaponized gorilla.

Fred Van Lente, the writer of *Project Black Sky*, discussed the process of writing a story with FCBD in mind and why set this story in the city of sin.

"I've signed enough on Free Comic Book Day to know stores do indeed pull in a lot of comics newbies into the shop to pick up these issues, as the program was intended to. So really my strategy is that *Project Black Sky* isn't just pitching Captain Midnight and Brain Boy and the whole Dark Horse hero lines to the uninitiated, but the whole idea of comics in general. So I tried to pack a Michael Bay \$300 million dollar special effects bonanza into one 22-page comic: explosions, high-tech fighter jets, super heroes, psychic powers, super-apes, cosmic monsters, explosions, mysterious government entities, explosions, the whole nine yards. Basically, I asked myself, 'If I knew nothing about comics, what would make me want to stick around for more?' and then wrote that.

Las Vegas is the nearest large population center to 'Cinnabar Flats,' the top-secret research facility from Dark Horse's old superhero universe, *Comics Greatest World*, that Ape-X escaped from. Cinnabar Flats may bear some resemblance to another top-secret research facility in the real world, whose name begins with 'Area' and ends in 'one.'"

Secret government organizations and

Nevada also allude to the presents of aliens. When asked if any extraterrestrials would pop up in the series, Van Lente had this to say.

"Black Sky' would seem to indicate they are watching the heavens for something..."

Van Lente also commented on writing such diverging characters as Captain Midnight and Brain Boy.

"Captain Midnight is a time-tossed World War Two fighter and I like writing him like Cool, Cranky Grandpa. Brain Boy is a psychic teenager who thinks he knows better than anyone else because telepathy lets him be one step ahead of him at all time. Brain Boy grew up in Albright Industries, the company Cap founded, and has heard how great this guy is his whole life, and is ready to be disappointed upon meeting the legend. Captain Midnight believes Albright Industries has been turned against him and the freakish Brain Boy is just another example of how his company has been turned, in his mind, in the wrong direction, to biological horrors and weapons of mass destruction.

These are two characters who couldn't like each other less or distrust each other more. So they're *super* fun to write!"

Even since my childhood, I've gone to FCBD. Dark Horse carries on the tradition of accessibility for all ages across the fan spectrum while still providing an intriguing look into their year's comic book line up.





VALIANT
FIRE

MATT KINDT
CLAYTON CRAIN

RAI

MAY

#1

JAPAN IN THE
41ST CENTURY!

© 2014 VALIANT ENTERTAINMENT INC.

ROBERT VENDITTI
DOUG BRAITHWAITE



JUNE

 VALIANT FIRST

#1

EARTH WILL BE THE
GREATEST HUNT OF ALL



VALIANT
FIRST

NOVEMBER 15th & 16th, 2014

NCC **COMICON**

FEATURING
FIONA STAPLES
ARTIST OF *Saga*

SEAN MURPHY
ARTIST OF THE WAKE
PUNK ROCK JESUS

PLUS
TOMMY LEE EDWARDS
BERNARD CHANG
SEAN CHEN
BOB FINGERMAN
BOB BURDEN
& MORE!



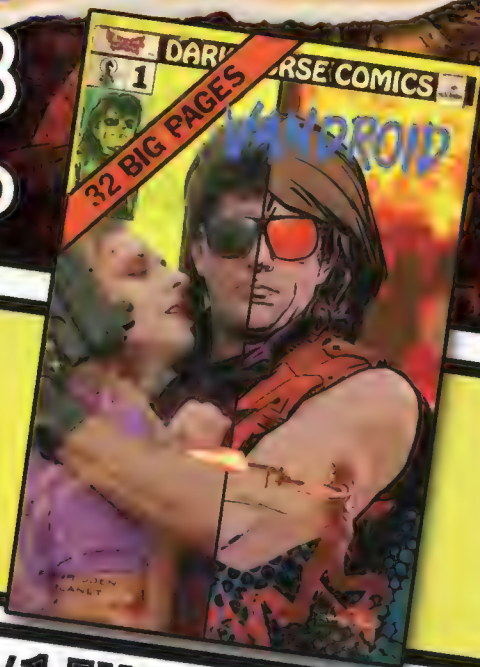
WATCH FOR MORE ANNOUNCEMENTS AT
NCCOMICON.COM



SAGA COPYRIGHT 2013 BRANK JAGGHAN'S FIONA STAPLES

ULTIMATE **COMICS**

6120-A Farrington Rd.
Chapel Hill, NC
919-806-8282



GET YOUR VANDROID #1 EXCLUSIVE AT
ULTIMATECOMICS.COM

SPIDER-MAN'S TEN MOST AMAZING STORIES

by Dan Wickline

When a character has been around for over fifty years like Spider-Man has, it's not a matter of what you put on the list; it's about what you leave off. There are so many powerful storylines in the Wall-Crawlers history that as soon as you choose the ten, you think of five more that should be on there as well. To narrow down my choices I wanted to find the ten that were not only well received but also helped move the character forward in some way. I stayed away from "events" moments that were undone shortly after or purely emotional stories that affected the reader but not the character. So here are the top 10:

10 *The Hobgoblin Saga* by Roger Stern, John Romita Jr. and Ron Frenz (1983)

After the original clone saga and the death of Gwen Stacey, the Spider-Man series seemed to go on autopilot. Roger Stern and John Romita Jr. took and flipped his origin



around. They had the Wall-Crawler once again decide to let a criminal go, and of course it leads to disastrous results. The criminal happens onto an old stash of Green Goblin's and it leads to a new villain, the Hobgoblin. Spider-Man is once again riddled with guilt but also he is given an arch-enemy that did things more methodically than his predecessor. The new enemy helped breath a new life into the series.

9 *Spider-Man Blue* by Jeph Loeb and Tim Sale (2002)

Jeph Loeb and Tim Sale teamed up on one of their projects to explore the formative years of some of Marvel's more popular characters. This six part series is unlike any Spider-Man run before or since in that it has little to do with the Wall-Crawler and everything to do with Peter Parker.



At a time when Mary Jane Watson was on everyone's mind, this series not only reminded us that Peter had a first love but that it was something very special. Loeb and Sale craft a story that lies between what Stan Lee and John Romita did and it serves as not just a love letter from Peter to Gwen, but as one from current readers to the past.

8 *Spider-Man No More* by Stan Lee and John Romita (1967)



Stan Lee asked the question that a lot of readers we're asking. At a time when he was being hounded by the press and struggling with personal issues and of course a sick aunt... why would Peter Parker continue being

Spider-Man? Why would he put himself at risk night after night? In an iconic moment, he tosses away the costume. But this three-part story introduces us to a new villain, the Kingpin, and he's making the streets far more dangerous. Peter ends up helping an old man who is getting mugged and it makes him think of Uncle Ben. He remembers that with great power comes great responsibility.

7 *Venom* by David Michelinie and Todd McFarlane (1988)

In the 300th anniversary issue of *Amazing Spider-Man*, lots of things changed and



were introduced. The alien costume saga was over and our hero returned to the blue and red that he still wears today. The symbiote found its way to disgraced photo journalist Eddie Brock

creating Venom, the first major villain added to Spidey's rogues gallery in years. And the world got to see a new version of Spider-Man drawn with big eyes, impossible poses, and spaghetti webbing.

6 *The Green Goblin Unmasked* by Stan Lee and John Romita (1966)

The Green Goblin is arguably Spider-Man's true arch-nemesis. Their battles have been more than just fierce, they've been personal and it all comes back to this two-part story from Lee and Romita. It starts with Norman Osborne doing the simplest of things. He follows Spider-Man home and discovers his true identity. And then Spider-Man figures out Goblin's identity and it changes



not only their relationship but Peter's relationship with everyone else. Now everyone he loves is in danger and from someone so directly connected to him. This was a dynamic never done in

comics before and it showed the importance of the dual identity.

5 *The Original Clone Saga* by Gerry Conway and Ross Andru (1975)



Two years after her death and mere moments after Peter Parker and Mary Jane Watson have their first kiss... Gwen

Stacey shows up on Peter's doorstep alive and having memories up until just before her death. The original clone saga was a well crafted tale of memories and moving on and how much you should let memories affect you. Conway hit a lot of great emotional points in this series, making Peter question his feelings, dealing with Gwen's reappearance and the truth of how, and even fighting a cloned version of himself (that would set up the later Clone Saga of the 90s).

4 *Amazing Fantasy #15* by Stan Lee and Steve Ditko (1962)



Stan Lee and Steve Ditko broke all the rules of comics. They took a high school teenager filled with angst and worries and made him a superhero. Until then teenagers were just the sidekicks. The ones going “oh” and “ah” as the hero saved the day. And he wasn’t driven by a sense of justice or revenge as most characters had been. Peter Parker was fueled by guilt over his inaction that

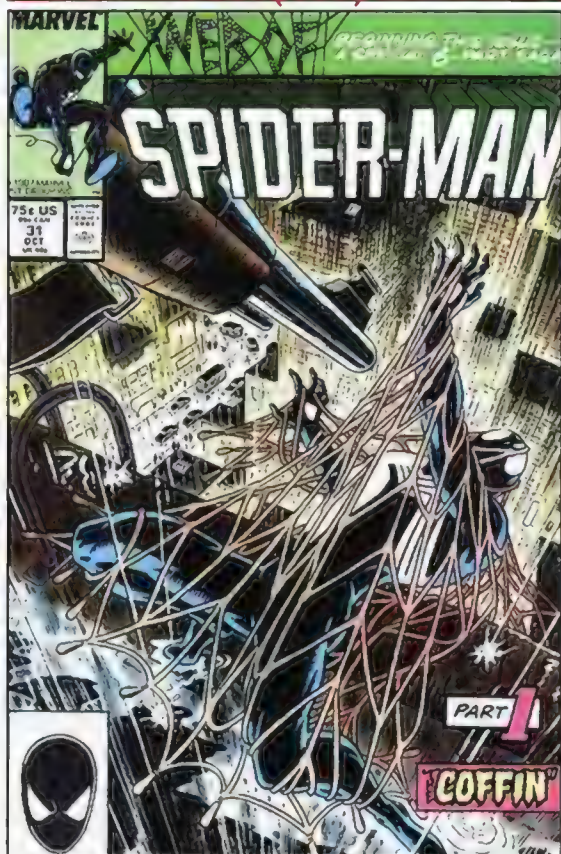
took his uncle’s life. This was a character that readers could relate to, could understand, and if bitten by a radioactive spider, they could become.

3 *The Death Of Jean DeWolff* by Peter David and Rick Buckler (1985)



In a four-issue run David and Buckler took a minor character from the series, Captain Jean DeWolff and had her murdered by a character called the Sin-Eater. In his investigation Spider-Man discovers that DeWolff had a secret crush on him. This brought the murder a bit closer to home and then when the killer goes after Betty Brant; Spider-Man loses it and may have beaten Sin-Eater to death if not for Daredevil’s intervention. This story delved into topics that hadn’t been looked at in comics before, the mental state of the villain and where the heroes draw the line. This was also Peter David’s first comic work.

2 Kraven's Last Hunt by J.M. Dematteis and Mike Zeck (1987)



When comics were just starting to become darker and grittier, Marvel took a chance. Dematteis and Zeck took an often maligned villain who knew he was no longer in his prime and followed as he took one last shot at his foe. Kraven the Hunter stopped being a comic book villain and hunted his prey. He shot Spider-Man between the eyes and then buried him. He then became his enemy, taking to the streets in a more violent and sadistic version of the hero. And as once Spider-Man clawed his way back to the surface it became obvious that Kraven had won. Not by killing his foe, but by choosing to let him live. And then Kraven kills himself.

1 The Night Gwen Stacy Died by Gerry Conway and Gil Kane (1973)



It's been called the death of the Silver Age and the start of darker, grittier comics. This two-part story broke every rule. The hero didn't save the girl, he may have killed her. The villain found out the heroes identity and actually went after the loved ones. And when he is hurt the most and fueling it all into rage against Green Goblin, Spider-Man stops himself from killing Osborne. He stops and realizes what he's doing is wrong. He shows us that he is truly a hero. The events of this story not only changed Spider-Man but the industry as a whole. It put the readers on notice that anyone could die. There are no sacred cows. It marks the beginning of comic books growing up.

PRICE GUIDE

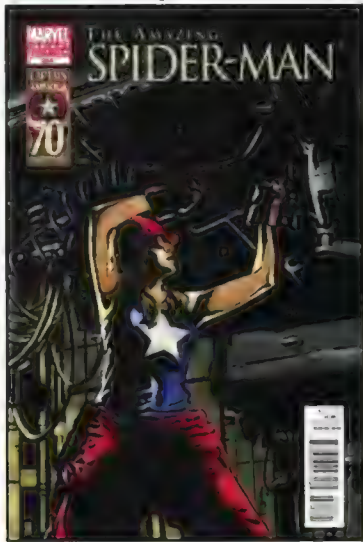
for Collectors and Sellers

AMAZING SPIDER-MAN

Amazing Spider-Man 252	
First Black Costume CGC 9.8	\$200
Amazing Spider-Man 299	
CGC 9.8	\$215
Amazing Spider-Man 300	
CGC 9.8	\$900
Amazing Spider-Man 301	
Toybiz Var CGC 9.8	\$400
Amazing Spider-Man 316	
CGC 9.8	\$157
Amazing Spider-Man 361	
CGC 9.8	\$178
Amazing Spider-Man 374	
CGC 9.8	\$157
Amazing Spider-Man 400	
Newstand Edition CGC 9.8	\$130
Amazing Spider-Man 36	
Black Cover	\$350
Amazing Spider-Man 539	
Comic Oasis Variant CGC 9.8	\$120
Amazing Spider-Man 546	
McNiven Sketch Variant	\$125
Amazing Spider-Man 549	
Finch Variant CGC 9.8	\$95
Amazing Spider-Man 568	
Negative Variant CGC 9.4	\$114
Amazing Spider-Man 569	
1st Print Variant CGC 9.8	\$150
Amazing Spider-Man 573	
Colbert Variant CGC 9.8	\$75

Amazing Spider-Man 583	
Obama Var CGC 9.8	\$230
Amazing Spider-Man 596	
CGC 9.9	\$400
Amazing Spider-Man 596	
2nd Print Var CGC 9.8	\$165
Amazing Spider-Man 597	
2nd Print Var CGC 9.8	\$155
Amazing Spider-Man 598	
2nd Print Var CGC 9.8	\$150
Amazing Spider-Man 600	
Dynamic Forces Ross Variant	\$90
Amazing Spider-Man 601	
Mary Jane Campbel CGC 9.8	\$115
Amazing Spider-Man 602	
CGC 9.8	\$80
Amazing Spider-Man 606	
Campbell Half B&W Sketch	\$120
Amazing Spider-Man 607	
Campbell CGC 9.8	\$90
Amazing Spider-Man 612	
Black Cat Var CGC 9.8	\$202
Amazing Spider-Man 620	
Deadpool Var CGC 9.8	\$202
Amazing Spider-Man 638	
Stan Lee Fan Expo CGC 9.6	\$80
Amazing Spider-Man 638	
Sketch Variant CGC 9.6	\$139
Amazing Spider-Man 641	
Women of Marvel CGC 9.8	\$75
Amazing Spider-Man 641	
Quesada Sketch Variant	\$110
Amazing Spider-Man 642	
Sinister Six Var CGC 9.8	\$202

Amazing Spider-Man 646	
Mayhew Vampire CGC 9.8	\$155
Amazing Spider-Man 648	
Campbell Color Variant	\$141
Amazing Spider-Man 648	
Campbel Sketch Var	\$250
Amazing Spider-Man 648	
Venom Sketch	\$180
Amazing Spider-Man 654	
Flash Thompson Venom CGC 9.8	\$112
Amazing Spider-Man 658	
Djurdjevic Cover CGC 9.8	\$80
Amazing Spider-Man 665	
Quesada Cap Var CGC 9.8	\$125
Amazing Spider-Man 665	
I Am Captain America CGC 9.8	\$125
Amazing Spider-Man 666	
Midtown Variant CGC 9.8	\$125
Amazing Spider-Man 666	
Forbidden Planet Variant	\$125
Amazing Spider-Man 667	
Adams Var CGC 9.9	\$275
Amazing Spider-Man 669	
Immonen Sketch Architects	\$75
Amazing Spider-Man 674	
Green Goblin Variant CGC 9.8	\$117
Amazing Spider-Man 678	
M J Venom Var CGC 9.6	\$550
Amazing Spider-Man 688	
Campbell Variant	\$150
Amazing Spider-Man 688	
SDCC Exclusive CGC 9.8	\$90
Amazing Spider-Man 692	
Canada Fan Expo Variant	\$90





Amazing Spider-Man 700	
Copiel Variant CGC 9.8	\$86
Amazing Spider-Man 700	
Ramos Variant CGC 9.8	\$80
Amazing Spider-Man 700	
Quesada Sketch Ed	\$300
Amazing Spider-Man 700	
Campbell Midtown CGC 9.8	\$185

MARVEL AGE SPIDER-MAN

Marvel Age Spider-Man 7	
Niagara Falls Ed CGC 9.8	\$142

SENSATIONAL SPIDER-MAN

Sensational Spider-Man 0	
Red Web Variant	\$129
Sensational Spider-Man 1	
White Variant CGC 9.8	\$100

SPIDER-MAN

Spider-Man 1	
Platinum Ed CGC 9.8	\$535
Spider-Man 1	
Gold Ed CGC 9.8	\$400

SPECTACTULAR SPIDER-MAN

Spectacular Spider-Man 231	
Variant 1 of 1000	\$123

SUPERIOR SPIDER-MAN

Superior Spider-Man 1	
Quesada Sketch CGC 9.8	\$300
Superior Spider-Man 1	
Young Variant CGC 9.8	\$75



Superior Spider-Man 1	
Design Variant CGC 9.8	\$125
Superior Spider-Man 1	
Midtown Variant CGC 9.8	\$103
Superior Spider-Man 1	
London Comic-Con CGC 9.8	\$76
Superior Spider-Man 2	
McGuinness Variant CGC 9.8	\$80
Superior Spider-Man 6	
Age of Ultron CGC 9.8	\$140
Superior Spider-Man 17	
Jones Variant CGC 9.8	\$125
Superior Spider-Man 17	
Copiel Variant CGC 9.8	\$100
Superior Spider-Man 17	
Hastings Variant CGC 9.8	\$125
Superior Spider-Man 18	
Jones Variant CGC 9.8	\$161
Superior Spider-Man 19	
Lego Sketch Variant	\$149
Superior Spider-Man 20	
Campbell Var CGC 9.8	\$220
Superior Spider-Man 20	
Granov Var CGC 9.8	\$110
Superior Spider-Man 22	
Campbell Variant	\$150
Superior Spider-Man 23	
Young Variant	\$95

SUPERIOR SPIDER-MAN TEAM-UP

Superior Spider-Man Team-Up 1	
CGC 9.8	\$90
Superior Spider-Man Team-Up 1	
Campbell Variant	\$140



WEB OF SPIDER-MAN

Web of Spider-Man 5	
Deadpool Variant	\$120
Web of Spider-Man 118	
CGC 9.8 First Scarlet Spider	\$225
Web of Spider-Man 119	
First Kaine CGC 9.8	\$180

ULTIMATE SPIDER-MAN

Ultimate Spider-Man 1	
Direct Edition CGC 9.8	\$300
Ultimate Spider-Man 1	
White Cov CGC 9.8	\$465
Ultimate Spider-Man 1	
DF Ed CGC 9.8	\$305
Ultimate Spider-Man 1	
Pichellis Variant CGC 9.6	\$140
Ultimate Spider-Man 1	
Target Variant CGC 9.0	\$100
Ultimate Spider-Man 2	
Direct Edition CGC 9.8	\$88
Ultimate Spider-Man 104	
White Variant CGC 9.8	\$80
Ultimate Spider-Man 133	
White Variant CGC 9.8	\$254
Ultimate Spider-Man 150	
Campbell Variant CGC	\$100
Ultimate Spider-Man 160	
Death Of Variant CGC 9.8	\$150
Ultimate Spider-Man 160	
Quesada Color Var CGC 9.8	\$205



BCM FCBD 2014 Credits

All images are © their respective rights holders.

- P1 Alien / Prometheus TM & © 20th Century Fox Film Corporation, Inc. All rights reserved.
- P2 Free Comic Book Day logo TM Diamond Comic Distributors. Amazing Spider-Man 2 © 2014 Columbia Pictures Industries, Inc. All rights reserved.
- P3-5 2000AD © 2014 Rebellion A/S. All rights reserved. Phoenix Weekly TM & © 2014 TM & © 2014 The Phoenix & David Flicking Books. X-Men, Journey Into Mystery TM & © 2014 Marvel Comics. Atomic Robo TM & © 2014 Brian Clevinger & Scott Wegener. Batman TM & © 2014 DC Comics. Asterix TM & © 2014 Les Editions Albert Rene. Adventure Time TM & © Cartoon Network 2014. Groo The Wanderer TM & © 2014 Sergio Aragones. Super Dinosaur TM & © 2014 Robert Kirkman Skybound LLC.
- P6-8 Herobear & the Kid TM & © 2014 Mike Kunkle. Mouse Guard TM & © 2014 David Peterson. Labyrinth, Farscape TM & © 2014 The Jim Henson Company.

- P9-11 Amazing Spider-Man 2 © 2014 Columbia Pictures Industries, Inc. All rights reserved. Amazing Spider-Man 2 photos © 2013 CTMG. All Rights Reserved.
- P13-15 V-Wars TM & © 2014 Idea and Design Works, LLC.
- P16-18 Scott Pilgrim TM & © 2014 Bryan Lee O'Malley. Promethea, All Star Superman TM & © 2014 DC Comics. Building Stories TM & © 2014 Chris Ware. Asterios Polyp TM & © David Mazzuchelli. Alice in Sunderland TM & © Bryan Talbot. Persepolis TM & © 2014 Mariane Satapi. Fun Home TM & © 2014 Alison Bechdel. Pride of Baghdad TM & © 2014 Brian K Vaughn. Cerebus Latter Days TM & © 2014 Dave Sim.
- P19-21 Robocop © 2014 Columbia Pictures Industries, Inc. All Rights Reserved. All images are property of Sony Pictures Entertainment Inc. Robocop TM & © 2014 Metro-Goldwyn-Meyer Studio, Inc. All rights reserved. Dawn of the Planet of the Apes TM & © 20th Century Fox Film Corporation, Inc. All rights reserved. Maleficent TM & © 2014 Disney. All rights reserved. Paddington © 2014 Heyday Films, Studio Canal. Captain America: The Winter Soldier © MVLFFLLC. TM & © 2014 Marvel. All rights reserved. Transformers 4 © 2014 Paramount Pictures. Transformers & all characters TM & © 2014 Hasbro.
- P22-23 Black Sky, Captain Midnight, Brain Boy, Ghost, X, Comics Greatest World TM & © 2014 Dark Horse Comics.
- P27-32 Spider-Man TM & © 2014 Marvel Comics.



Next Issue

Bleeding Cool Magazine's Science Fiction Spectacular issue returns with a look at the best in Sci-fi in comics, film, and television! Join us to enter Dark Horse's world of *Alien* with coverage on their biggest new xenomorphic projects! We've got all the best in classic sci-fi: *Star Wars*, *Star Trek*, *Planet of the Apes*, *Doctor Who*, and all the brightest in new sci-fi from *Almost Human* to *Jupiter Rising*! BCM also gives you sneak-peaks and advance info on the best new sci-fi comics of 2014 including Garth Ennis' *Caliban*, Kieron Gillen's *Mercury Heat*, and many more! Delivering over 100 pages per issue on a bi-monthly release schedule, each issue is full of articles that are NOT AVAILABLE ON THE WEB!

Item Code: FEB141029

REDEFINING
AWESOME

OSSM
COMICS

SPRUI
CATACUTAN
HUDDLESTON
DONNELLY
NINALTOWSKI
KESEL
MCMAHAN



THANIEL

out now!

SEPARATOR

in stores JULY 2014

WONGMYTH

in stores AUGUST 2014

THE INCREDIBLE MONA

THE STRANGEST FEKKIN'
RELEASES OF ALL TIME!

IS HE
SCANNER
OR
RIPPER

OR...

IS HE
BOTH

